

THE AMERICAN GO JOURNAL

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American GO Association

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This issue: When Is a Ko Not a Ko? &
James Kerwin Interview II

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The AGA is the national organization of U.S. Go players, cooperating with similar national associations worldwide. The AGA:

- Publishes the *American Go Journal* and *Newsletter* which include tournament calendars, club notices, and game articles,
- Sanctions and promotes AGA-rated tournaments,
- Organizes the U.S. Championships,
- Annually distributes a roster of chapters and members,
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views

The Goplayer's Guide to the AGJ
by Kenneth Koester

Last issue you and I barely got a chance to get acquainted. This time I'd like to look to the future and give you some idea of what I have in mind for the Journal. First, I'm committed as editor for at least a year or until we catch up to ourselves. I express it cautiously because I have no intention of becoming just another wornout Go organizer of which the landscape is so plentifully littered, and if it comes to that, I'll let someone else take over. Actually, it took Terry five years to find me from the time he advertised for a replacement, so perhaps I should start looking now!

Gloom and doom aside, I can truthfully say at this point, nearly finished with my second issue, that it has been a lot easier than I expected. As long as I can rely on the current workers, I don't think I'll have any difficulty carrying on after the first year. So relax--I already have. And I modestly assert that your Journal is in good hands. To judge from the comments I received on the last issue, we are in agreement; my staff is well pleased about that.

I plan on five issues this year as part of the catchup effort, spaced roughly every ten weeks or so, offset to adjust to major tournament activity in the country. As my staff gets a little more experience, I want to refurbish the look of the mag a little. Last issue we started using italics; this issue we introduce gray box inserts and high contrast covers. Next issue we bring back large-size, bold headlines for the articles. Without making too much of it, the Journal should look very different this December from the last.

Now, sprucing up the mag on the outside isn't going to mean much if there isn't anything on the inside to go with it. But we are making strides in that direction as well. We've got a steady stream of Bob Terry translations from Kido, the Japanese professional Go magazine. We are off to a good start on our interview series with the second part of the Kerwin article. We've got a backlog of continuing series to draw on. That makes up 70% of each issue that I do not have to worry about.

But for that last 30%, I depend upon you, Dear Reader. Since the Journal is an organ of the AGA, I depend upon your tournament reports and crossgrids for current news. I know there are tournaments all over the country these days. But I couldn't prove it by my mailbox! A special plea to you hard-working tournament organizers and TDs follows: send along a brief after action report! A paragraph or two will suffice--what, when, where; how many players/sections; who won, etc. I've watched a lot of tournaments grow over the last few years, and it seems to me they are the ones that get coverage through the Journal, as often as not. After all, when you hear about how well a tournament went last year, it gives you incentive to go next year. A tournament with enough longevity to call itself the tenth anything inspires confidence. So it goes.

I depend on you also, Dear Reader, to make your interests known to me, either directly through the mail or the phone or indirectly through the articles you submit for possible publication. You don't have to be a 6-dan to be able to write about Go. The game is rich in history, anecdotes, and personalities; open field for anyone with a pen. I'm looking for book reviews, organizing tips, humor, game variants, computer Go. Drawings. Photographs--please send photos! After all, it IS your Journal, right?

The editor, when not playing Brockian Ultra Cricket, may be reached at:

Kenneth Koester
220 N. Glebe Rd., Apt. 1
Arlington, VA 22203

AGA TOURNAMENT AND EVENT CALENDAR

May 21st - 28th has 6 major regional tournaments - come out and play!

MAY: 21--Ann Arbor Handicap AGA rated. Info: Dave Relson, (313) 995-3636
 21/22--5th Quebec Open. CLSC St-Louis du Parc, 4652 Jeanne-Mance, Montreal. (6 rd. McMahon) Reg. 9am or in advance. Fees: Dan:\$15
 1-9 kyu: \$10; 10-17 kyu: \$5; 18+ kyu: \$2. Contact: Tibor Bognar
 8982 St-Hubert/ Montreal/H2M 1Y6 514-387-1646

28-- 10th Maryland Open. 11am. (Even/handicap) Hillcrest Rec. Cntr, Catonsville, Md. Cash prizes! Fee incl. free lunch. Open: \$8.50; Others: \$7.50. Please preregister! Some free lodging. The Open is AGA rated. Non-AGA rated play avail. for novice players. Info: Warren Litt/ 3707 Parkfield Rd. Balto., MD 21208 (301) 922-9405.

28/29--Portland Open at the Japanese Garden. 6 rd. McMahon. Prizes. AGA Rated. Info: Peter Freedman (503) 281-9200.

28/29--Southern California Open. Hotel New Otani. Prizes. AGA rated. Chizu Kobayashi, Pro 5 d, and Japanese amateurs will attend Sun. Info: Joe Walters (213) 413-1771 (day), (213) 787-0883 (eve).

29--Greater Kansas City Open. 10am, Mission Inn Motel, 7508 West 63 St., Kansas City. 1st Prize: round trip airline ticket to New York to play in the Eastern U.S. Champs! AGA rated. Fees: Upper div.: \$10; Lower Div.: \$3 members; \$4 non-members. Limited free lodging. Info: Phillip Kauffman, 6711 Riley, Overland Park, KS 66204.

JUNE: 10/11--San Francisco Quarterly. At First California Bank in Japan Center. 7 rd. Fees: members \$5; non-members \$8. Call 415-563-9737.

JUNE/JULY: 3 wk pro visit to NorthWest. Info: Les Lanphear. (619) 225-0923.

JULY 23 to Aug.6--27th European Go Congress. Details p. 23.

SEPT: 3/4 U.S. Championships. Berkeley and New York City. Save the dates!!

OCT: 9/10 Canadian Go Championship. Ottawa. Details to follow.

Note: AGA rated tournaments require AGA membership (available at door).

news

Bob Terry reports that 88 Go players entered the Wang Eui (King's Place) tournament held at the L.A. Go Club Mar. 5-6, making it one of, if not THE, largest tournaments outside of national opens ever held on this continent. For the three sections, the sponsoring newspaper, the *Joong An Ilbo*, made available a 19" color TV, two small refrigerators, and several portable radio/cassette players. The sponsors also arranged for television coverage by a local station and serialized the record of the Open section final between I Ho Suk (winner of first and the TV) and Kim U Jin. The tournament was able to draw contestants from San Francisco as well as outlying suburbs, and L.A.'s resident pro, Cha Min Su, attended both days.

Other scores: Open 2nd, Kim U Jin, Open 3rd, Kim Jaeng Ung; Handicap I, Yu Hwan Sung; Handicap II, Jin Jun Chul.

Coming attractions: April 23-24 at the L.A. Go Club, the Kuk Su (National Champion) tournament sponsored by the *Dong A Ilbo*. Players will be vying for two round trip tickets to Korea and plenty of other prizes this time! Three divisions, seven rounds--we hope to have a report by the time this issue is in the mail.

--B. Terry

The February San Francisco tournament saw 58 in attendance, precisely split between kyu and dan level players. Both dan division and a promotion to 3-dan were won by Mr. Sosnoski; S. Kim 6-dan and C. Liu 6-dan placed 2nd and 3rd, respectively. Likewise, Mr. Gilchrist won the kyu division and a promotion to 2 kyu; Mr. Falci took 2nd and a promotion to 1 kyu, while Mr. Bustamonte placed 3rd. We are advised that these quarterly tournaments will now become bimonthly affairs, making San Francisco one of the most productive Go-playing areas of the country.

--S. Burrall

For the third consecutive year the Consulate General of Japan in Montreal has generously sponsored a Go tournament. It was held at the Japanese Cultural Center in Montreal on February 26, 1983. Twenty-four players participated, most of them from Montreal, but we were again happy to see a large group from Ottawa.

The three round Swiss tournament was divided in three sections of 8 players each. Section A (3 to 5 dan) was won by defending champion Louis Leroux 5-dan from Montreal, who thus retains the custody of the grand trophy of the Consulate. Section B (2 kyu to 2 dan) was won by Claude Malette 1 kyu from Montreal. Michel Cuchanski 7 kyu, also from Montreal, won section C (12 kyu to 3 kyu). The tournament was marked by a very strong field (more than half of the players were dan level) and exciting upsets in B and C sections. Brian Caulfield contributed to the pleasant day with a tasty Chinese buffet.

The Quebec Go Association is very thankful to the Consulate for their continuing support of Go activities.

--T. Bognar

Go has hit the big time in South Florida. Dr. Joel Sanet reports that Miami can boast "3 Chinese 6-dans, 1 Japanese 2-dan, 3 shodans, plus a host of other players at various ranks. We expect S. Florida to become a Go and Shogi capital since many of our people are also avid Shogi players." For more information: (305) 652-1137.

--J. Sanet

Cleveland reports an attendance of 22 at their spring tournament held March 28; 9 of these contestants were from out of town. Dan Sobotka won all four of his games and the top division; Harold Lloyd won all four of his games and thus the second division; young John DaSilva wrapped things up by--you guessed it--winning all four of his games and the third division. It would appear Cleveland is nothing if not consistent.

--R. White

Gun Ho Choi, the U.S. representative to the World Amateur Championships, placed 11th of 32 with a score of 3-2. Seeded in a strong section, he was defeated by Imamura (3rd) and Schlemper (9th). Overall winner was Xiaochun Ma from the People's Republic of China. Details to follow next issue.

GO World

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Triumphal Tour of Japan
by Bob Rusher

Triumph it was indeed--although my game record was something like 1-27. I left JFK October 2, 1982, aboard Pan Am's *Mayflower* (just another Pilgrim). I arrived on a Sunday, and my host Ito-san met me at Narita, an hour out of Tokyo. He got me lodged in the Iwamoto Go Center, where the main thrust of Go takes place on weekends. The Go Center is on the first floor and on the next is the apartment of Kono-san 4 dan. He has two children, a daughter, Yukari, age 10, and a boy, Takashi, age 9.

Takashi-san is amateur 3 dan and very kindly agreed to play with me. Our playing schedule was determined as follows: I would read off the days of the week "getsuyobi, kayobi, suiyobi" (Monday, Tuesday, Wednesday, etc.); Takashi would reply either "ok" or "no" (Just between us, I think a major factor was the TV program for any given night.). On the nights when it was agreed, Yukari and Takashi would arrive at my door promptly at 8 pm, usually laden with goodies their mother had provided: either a peeled and sliced apple or a dish of *mikan*, a delicious tangerine-like fruit. Next, Takashi would place 9 stones on the board, bow with all the grave formality he might afford a 9 dan, and then play White 1. The uniform of the day was pjs! I wanted a picture thus, the worst way, but nothing doing. Picture ok, but pjs NO! They would scramble downstairs and change, instead.

As play proceeded, I was reminded of the senryo in GW15, p. 60:

O-aite no	With an exalted person
go ni kachiso de	playing Go and in danger
kangaeru	of winning he thinks hard

So it was with Takashi. In his case, I was "exalted" because of my age. He would play until he could see that he had the game in his pajama pocket and then carefully engineer it so that I lost by no more than five points. To achieve this, when I would make a blunder he would wave his hand back and forth, say "No, no!", and show me the correct play. Thus did he prevent the otherwise inevitable loss by 175 points of his 15 kyu opponent. He may have had some prompting from downstairs on this approach, but he executed it MARVELOUSLY for a 9 year-old, nonetheless.



Yukari Takashi

Next came my banner day at the Nihon Kiin as guest of Ito. I met him there at the appointed time, and he proceeded to show me the fall Oteai in progress and one of the special playing rooms used by the master title-holders. A rare scene, this: a 15 kyu, seated at one of the special boards, holding a white stone. A scroll by Kawabata-san (author of *The Master of Go*) was in the background, saying "Go is profound and deep." Be assured I felt deeply honored. As it happened, we stepped out of an elevator, and there was a man waiting whom I recognized as Otake-san 9 dan. Ito told me that he was challenging Cho Meijin, and that Cho had won three straight. The crucial game 4 was in progress. Needless to say, Otake looked a bit drawn! (However, he did win that game.)

Not many days after that it was time to board the *Shin kan sen*--the Bullet Train for Kyoto. How thrilling, riding the rails at 137 mph with a full cup of coffee, never spilling a drop! Upon my arrival, I took a cab to the home of Fujita-san 6 dan. The front of the home is simple wood panelling, and one could easily pass it by without noticing that it is there. But when one steps inside, one is completely awed by the warmth, the beauty, the utter simplicity, yet the quiet elegance that comprise this wonderful household.

During my stay, Fujita brought forth pictures of Rin Kai Ho as a boy of perhaps 11, taken in the very garden we overlooked as we ate breakfast each morning. Although Rin had other teachers, no doubt, he obviously has not forgotten Fujita, for the chain of photographs continues up to the present day. Fujita also had photographs of Iwamoto-san as a young man, Segoe-san as a young man, and many others, including two that particularly enchanted me of Shusai Meijin Honinbo.

Next I went to the home of the Aoki family on the outskirts of Osaka. They spared no effort to show me a good time and many points of interest, taking two whole days to take me into the surrounding countryside. Against Mrs. Aoki, I played White the only time I was in Japan--and won, by 2.

Finally, on to Sapporo on the northern island of Hokkaido, which is much like southern New Hampshire with its birches, but also in some ways like Alaska, for they have (or had) a native bear there. The standard emblem of Hokkaido is a wooden carving of the bear, with a salmon in its mouth. Although I didn't carry a whole one, I did manage several feeds of broiled salmon--oh my!

When I left I tried to express my feelings in my nebulous knowledge of Japanese: "Nihon-wa sayonara shimas nameda" (As for Japan, bidding farewell makes tears).

SUMMER GO IN BOULDER

By Skip Ascheim

Go has found a congenial home and a loyal following at the Naropa Institute in Boulder, Colorado, where I have had the privilege of teaching for the past four summers. Naropa is a liberal arts college founded in 1974 by Chogyam Trungpa, Rinpoche, a Tibetan scholar and meditation master. In addition to studies in Buddhism, the Institute offers intensive programs in fields as diverse as psychology, dance, cognitive science, and poetics--all staffed by expert practitioners.

Feeling that Naropa's basic educational principle--marrying intellect and intuition--reflected the approach I wanted to take with Go, I first proposed a course for their 1979 summer session. Naropa, persuaded that Go as a discipline made profound use of both faculties, and recognizing the game's roots in ancient yin/yang philosophies of balance, agreed to list the course. I was able to raise some money privately to cover the expenses of the first two summers.

From a modest first class of 12 students the course has grown to three separate sections: beginners, to about 18 kyu; intermediates, 18-6 kyu; and a small advanced group of 5-1 kyus. Last summer's combined enrollment was 23. After the first year, the size of the group necessitated a teaching assistant; fortunately, I've had two excellent co-teachers: Mary Goodell, 4 kyu, of San Francisco and Steve Plate, 1 dan, of Boulder.

Each section meets twice a week for periods that run three to four hours. The curriculum is an amalgam of lectures (on techniques or on professional games), problems, simultaneous games, and critiques of recorded students' games. Last summer, for the first time, we also sponsored a tournament (together with the Boulder Go Club), attracting players from all over Colorado, including the strongest of the Denver Korean community (who, needless to say, swept the prizes).

The course will run for five weeks this summer, July 11 to August 12. For more information, write Naropa Institute at 2130 Arapahoe Avenue, Boulder, Colorado 80302.

GO PROVERBS DEVASTATED

Strange things happen at the 1-2 points. That's where they keep the black holes.

STRENGTH THROUGH HUMILITY

By KMK

In the last issue, James Kerwin, America's resident professional, shared with us his experiences as an insei. The next portion of our conversation turned to Go theory and his impressions of Go in America. Once again, we remind our readers that, although the ideas and some of the language of this interview are Kerwin's, it is not a verbatim account due to technical difficulties.

GO IN THEORY

There are now quite a few Go books in English and thousands in Japanese, but even strong amateurs have difficulty getting beyond a certain level on their own. How does a professional study?

By playing through games. Even as an *insei*, a professional's studies are almost entirely self-directed. I used to play through books of classical games without commentary, trying to appreciate the *flow* of each game, and asking myself where I would play each time and what the result might be.

A professional studies long and continuously. I think Otake once said that he studied eleven hours a day--he would get in from school first and *then* put in eleven hours. It never stops. That is why playing through games, without even attempting to read out everything, is one of the best ways an amateur can study. The flow is important.

Who, living or dead, would you say has the best games to study?

Shusaku. . . . Classical Go is probably more error-free, technically speaking, than contemporary Go because classical Go players did not have the strict time limits that contemporary players have. And Shusaku is perhaps the most perfect of the classical players. Shusai, Shuwa, and Jowa also come to mind.

Well, that is fortunate for us since that new collection of Shusaku has just appeared in English! Who would you suggest as a complement to Shusaku?

There is no one player who strikes me as a complement to Shusaku. Rather, I would say study contemporary games. Go has evolved theoretically since Shusaku, and you should get the benefits of this progress.

On a related issue, what does a professional look at when his opponent makes a move or when he evaluates a position?

Every game has a balance of territory--money in the bank--and power (*Kerwin's word for thickness*)--the potential for making territory. A professional evaluates each of these balances to see who the game favors at the moment and to read the strategic implications of his opponent's moves. Obviously, if you are ahead in territory and in power, the game is over. If you are ahead in one or the other, you have to decide whether what you are ahead by outweighs what you are behind by. If you have 40 points and your opponent has 20, plus the balance of power, is that balance worth more than 20 points, for example. Not very easy to do.

Of course, most moves have a specific tactical meaning which you must see through first. But amateurs are inclined to fight too much, to be satisfied with reading out the tactical combinations instead of going into the strategic considerations. Professionals often make moves that seem to be defensive, but which promise future threats. Defend yourself before attacking is the professional's attitude.

How is lightning Go, speed Go, regarded in Japan? Is this good training for the professional or amateur?

Yes, playing fast develops your intuition, and intuition is important since you can't read out everything. A good balance would be 75%--even 80%--fast games and 20-25% slower, thought out games. Of course, everyone has his own pace, and if it is good for you, stick with it. But fast Go is fun, probably good for nearly everyone. By fast Go, I don't necessarily mean by the clock either, but just a pace fast enough to keep the game flowing.

GO IN AMERICA

Have you seen enough Go in America since your return to be able to comment on it? How would you compare amateur Go in Japan with that in America?

Generally, American players do not seem to play as strategic a game as the Japanese. They tend to fight more, and they start fighting earlier. Probably because the Japanese amateurs have more exposure to professional Go--the professional doesn't fight unless he has to or until his positions are strong enough to get a good advantage from it.

How would you compare players' attitudes in both countries?

Go teaches humility. In international bridge, there is suspicion and cheating. In chess, there are wrangles over tables or playing sites or such. In Japan, you ask a stronger player to *teach* you a game instead of playing you a game. In America, it isn't bad manners but rather a lack of this kind of humility. Without exposure to professional Go, it is hard to realize the profundity that separates the professional and the amateur. I am more in awe of professional players now than before I went to Japan.

What do you see as the main strengths and weaknesses of American Go?

Players here are more willing to sit down and study Go--which is remarkable in itself, that people actually sit down and study the game. American Go players may have a better grasp of practical matters because few Japanese seem willing to do this; after all, they have so many more opportunities to play.

American Go is weakened by the lack of stronger players everywhere. No matter how hard you study, it is almost impossible to become stronger than the strongest player in your area. If the strongest player is 3-dan, you might work your way up to 2.5-dan, for example. No matter how much you study, you need an opponent to put into play what you have learned. If there are no high-level opponents, then you can't practice or react to high-level tactics, for example.

Is there a ratings problem in this country? And should it bother us?

Ratings are uneven and inconsistent in this country simply because the density of Go players is so low. Some areas rate themselves too

strong, some, too weak. This will work itself out in time. No, we shouldn't worry about it too much.

Since we are so thin organizationally, we have to get the maximum effect from what we do. What specifically would you advise organizers in this country to do for promoting Go?

My answer may be surprising: charge money. For better or worse, we live in a time where the value of most things is measured by money. Go is something valuable, but if we don't charge accordingly, no one will recognize it. Apart from that, if someone has a few dollars invested in the game, he may work just that much harder to get his money's worth and so get hooked. Then practically speaking, with money you can afford to do a lot more things--you can rent a permanent meeting site, for example. You can buy boards and stones for the club. You can increase your publicity. You can even hire a professional to teach!

What are your plans as a professional Go player in America now?

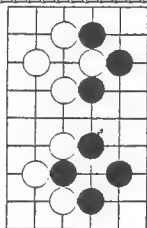
We have about decided to settle in Minneapolis. I am currently talking to several Canadians about holding workshops in their cities, and I am holding ones here as well. In these workshops, there are several participants playing each other; I comment on the games (similar to the study circles among the *insai*). I hope to open a Go center here, but I have to think about rental costs, equipment costs, potential revenue, etc., so that won't happen right away.

Most important to us outside of Minnesota: how can we get you to come to our areas and what will your fees be?

My expenses, first, and then I guess I would need a minimum of \$100 per day of guaranteed work. . . . For a 90-minute teaching game, about \$30. For a workshop or a simultaneous exhibition, about \$15 per participant. These are about the rockbottom minimums for any professional anywhere--in Japan, you might pay up to \$100 for a teaching game, for example. Of course, if several areas can pull together to share travel costs. . . . When I come out to the Easterns, for example, would be ideal for cities along the east coast to bring me to their areas.

This concludes our conversation with James Kerwin. The Journal welcomes any suggestions for the subjects of future interviews.

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WHEN IS A KO NOT A KO?
(Translated from Kido, May, 1981 by Bob Terry)

Poor Kato! He must be starting to wonder if he'll ever be able to win against Cho Chi Kun. This may be an exaggeration but at this point Kato has lost 13 straight games to Cho over the last 3 years! His latest defeat came this past December, when Cho beat him to become the challenger to Fujisawa Shuko in the best of 7 Kisei Sen.

Of course, there's some consolation for Kato in the fact that few others can put up better resistance. Although he lost the following game to Cho, which is taken from the 1981 Honinbo League, the other six members of the League suffered the same fate. And you may remember that Takemiya fared little better, losing his Honinbo title by the score of 4-2.

But what has all this to do with the strange title heading this article? Well, if you think the title strange, take a look at Diagram A which is from the final stage of the Cho-Kato game under discussion. How does B1 strike you? Eventually it will be necessary, but its point value is nil, while W makes one point with 2. On the other hand, if B1 seems odd, B5 is down-right bizarre. "This is hopeless. . . " mumbled Cho as he played this move.

Not only that, he played his next moves at *a* and *b*, decreasing his territory by two more points. Just what is going on here?

Take a look at the upper right corner. You may recognize the shape there as the notorious "bent four in the corner," which is normally dead. However, the matter is more complicated than usual since the central B group which helps surround it has only one eye, at *c*. Consequently, there's a race to capture (semeai) in the offing.

Once B fills in the last liberty at Δ in Diagram B, the "bent four" shape materializes with B1, and when W captures those stones with 2, B moves in for the kill with 3 in Diagram C. Here W has the option of throwing a stone in at 4 and starting a ko, though. And if he has even one large ko threat, B has a problem. Just thinking about it is enough to send chills up his spine.

Therefore, before the situation gets to the semeai stage, B is forced to play these otherwise incomprehensible moves around the board eliminating W's ko threats.

So with the question in the title answered, let's look at the game and see how the position arose in the first place.

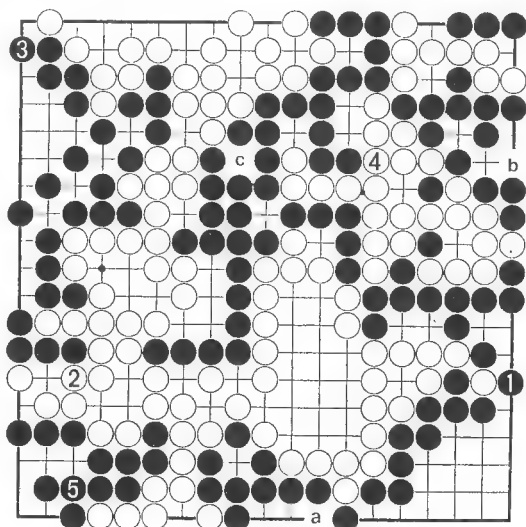


Diagram A

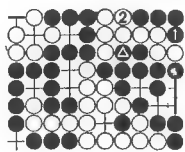


Diagram B

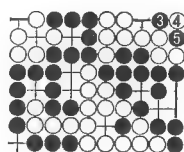


Diagram C

1981 Honinbo League
 B: Cho Chi Kun
 W: Kato Masao

NO COMPLAINTS FROM EITHER
 The plan initiated with the kakari of W4 and the pincer of 8 in response to B7 is one often seen. But when B plays 9, why doesn't W hane out at 11? Diagram 1 supplies the answer. The key point there is that B chooses the variation beginning with the turning move of

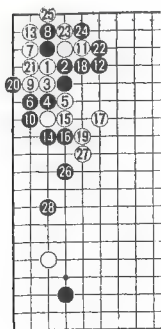


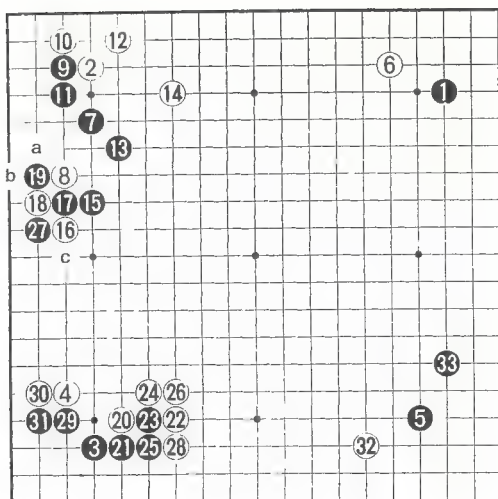
Diagram 1

off may be considered equal.

THE PROLOGUE

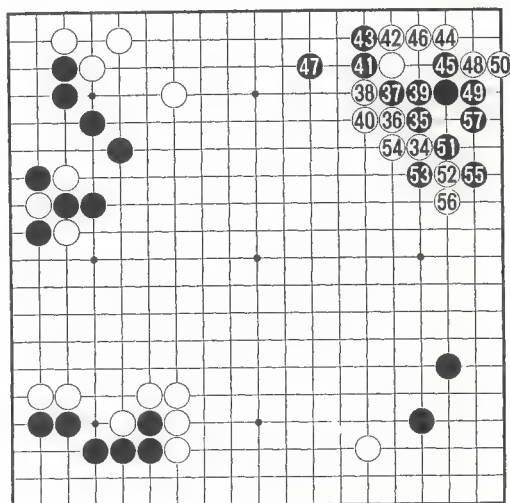
All the trouble starts when W presses with the Taisha move of 34. It's not hard to countenance this since W has built up a position in the upper left and he has thickness on the lower side he may make long-range use of.

But B avoids a fight by playing 35. If it's a direct confrontation B wants, he'll attack at 1 in Diagram 2 (next page). In this case, a large-scale battle erupts and as was just pointed out, the setting is favorable for W. For instance, after B9, W may play 10 and 12 and then when B tries 13, W16 is possible because the ladder with B*a*, W*b*, B*c*, W*d*, B*e*, W*f*, B*g*, W*h*, B*i*, W*j*, B*k*, W*l*, B*m* is no good. Accordingly, B must pull back with *b* when W plays 16, but then suffering W's jump to *i* is painful.



Game Record 1 (1-33)

10 when W plays 9, and this is very effective since 28 is ideal for him. Needless to say, the ladder which results when W connects at 15 with W11 and then ataris at 18 is unfavorable in this game. Speaking of ladders, W20 and 22 are played with an eye to the one that develops on the left side when W ataris at *a*, B does the same at 27, W captures at *b* and B plays *c*. W26 is a ladder-breaker. 27 and 28 are gratifying for B and W respectively, so this trade-



Game Record 2 (34-57)

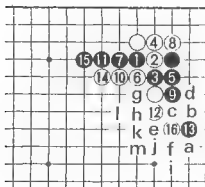


Diagram 2

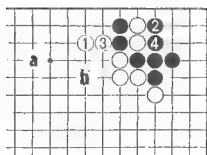


Diagram 3

For W44, 1 in Diagram 3 is usual. However, after this variation B has the powerful invasion of *a* to aim for, destabilizing W's moyo. (After B*a* the poke of *b* is a sharp attacking move).

Cho Meijin commented that "W spent quite a while thinking about 40, so he must have

planned 44 and 46 at that time."

With these two moves W feigns a play for the corner. Judging Diagram 3 to be unfavorable, he sets off on a rocky path.

FIRST ACT: THE HUNT

W58 is what Kato Tengen had in mind all along. He can live in the corner by playing this at 64, but the prospects offered by allowing B to extend to *a* held little charm.

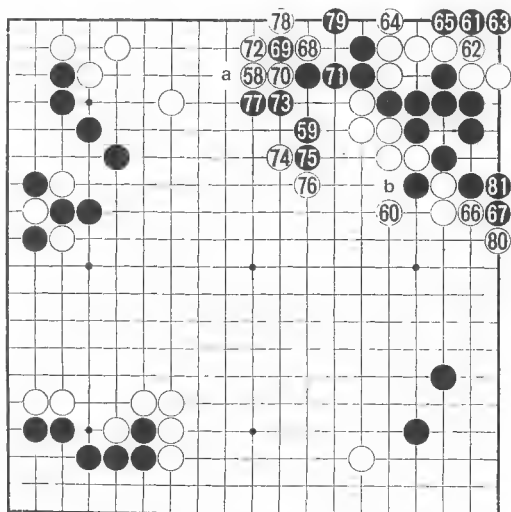
The geta of W60 is questionable. Here the most important consideration is the attack on the B group above, so he must atari at *b*. If B then plays the same sequence of 61-67 as in the G.R., W's move of 1 in Diagram 4, fencing him in, is severe. In response to B2, W3-9 is the correct order of moves, and 11 prevents B from getting out. (If next B*a*, W*b*). In this case W*a* is effectively placed; for W to follow the same sequence in the G.R. would allow B to finesse two eyes for himself with B1-13 in Diagram 5. Comparing this with Diagram 4 exposes the defects of the geta.

Sure enough, B goes for the corner with 61. The fact that Cho can play fearlessly like this is an indication of his full-blooded fighting spirit these days.

After the game he mentioned, "If W had played 60 at *b*, I wouldn't have gone for the corner, but played B76 or 77 instead."

With the unyielding moves of W74 and 76, the question is whether he can catch B or not.

(continued next page)



Game Record 3 (58-81)

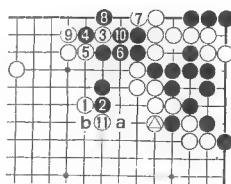


Diagram 4

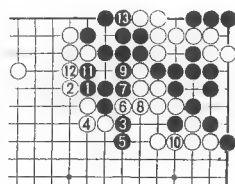


Diagram 5

DID YOU KNOW?

--In terms of traditional Japanese etiquette, Players should bow and look into each other's eyes before beginning. This is called "moku-rei" - eye courtesy. (Go Review, 1967)

AN INTERLUDE: B ESCAPES
W reasons that he can't capture B out and out, so he hanes at 82. Of course if he could, the game would come to an abrupt end.

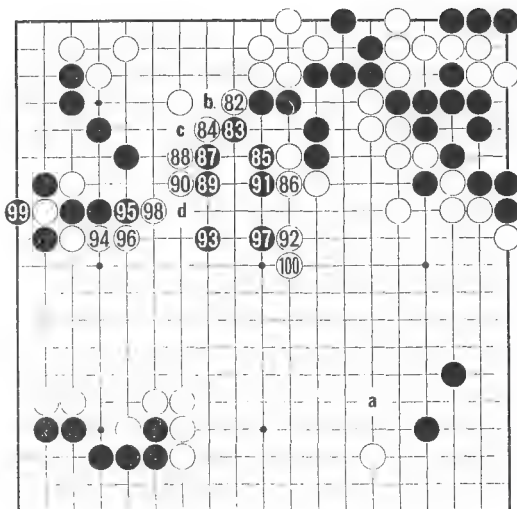
One example of an all-out attack is the attempt to fence B in with 1 in Diagram 6 instead of W82. (Takemiya suggested W1 at 15). By pushing out with B2-8, W is saddled with a thin shape which proves to be his undoing when B plays 10 to 16. Now if W tries to run away with α , Bb is atari, so the two W stones can't be saved.

B is successful in escaping with 83-87. However, his worries are not over for good. The spectre of being forced to take the corner W stones off the board will haunt him as long as his group has no eyes. No matter how many liberties he can manufacture for his group, the lengths B has to go to if he's actually compelled to remove the W group make the head spin, as was demonstrated at the beginning of this article.

Instead of 88, W could abandon the attack to expand the lower side with α . That would be strong. In that case B would secure his group by forcing Wb with Bc, but W's upper side is also strengthened and this may be regarded to a certain extent as a vindication of his sacrifice strategy in the upper right corner. In the same vein, W90 could be played at α .

W94 is a strong move indicative of Kato's style. B97 at 98 gives W the impetus to move out at d, which is bad.

THE CHASE IS ON AGAIN
Being pursued like this naturally is somewhat frightening to B, but W also, before he's fully realized it, has embarked, as the pursuer, on a dangerous course. The fact is that W finds himself chasing B into W's own precious



Game Record 4 (82-100)

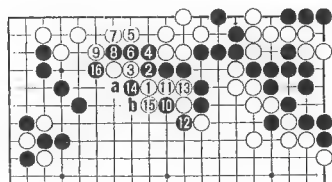
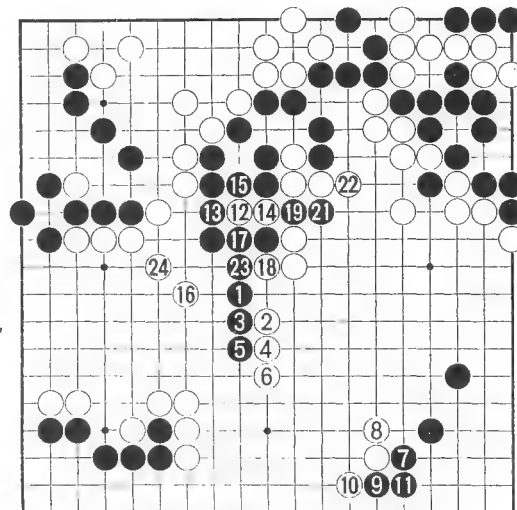


Diagram 6



Game Record 5 (101-124)
W20 @ 14

expanse of territory on the lower side. It's not enough that W insures, by hook or by crook, that B hasn't any eyes.

B7 through 11 show a great resolve. With this the balance of territory swings decidedly in B's favor, but at the same time he flings a gauntlet into his opponent's face: "If you want the group, go get it!" This can't help but provoke W, and he plays to take away B's eyes with 12.

If W connects at 1 in Diagram 7 instead of playing 18, he lets B live with 2, 4, & 6.

W24 practically guarantees that B will be unable to form two eyes, but when all is said and done, this is probably okay for B.

Cho Meijin: "Even if B expends another move in the center with 7, he's not clearly alive. If that's how it is, I wanted to get some territory while the getting was good; it seemed that I'd need a reserve since I have to eventually play into my own territory to take those W stones up."

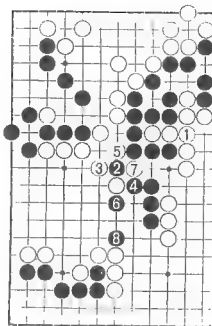
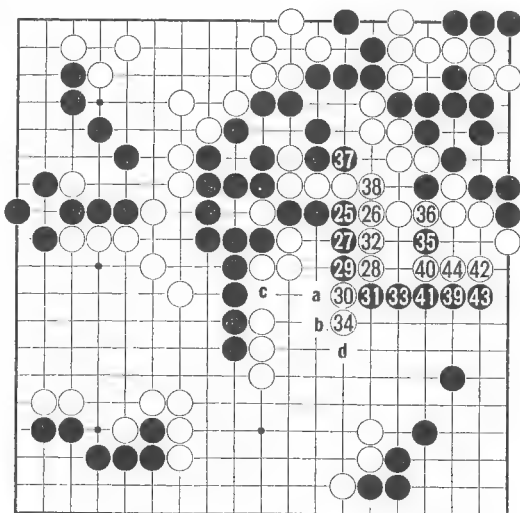


Diagram 7



Game Record 6 (125-144)

A NEW DRAMA UNFOLDS

B snakes out with 25 & 27. Seeing this gives one the eerie sensation of watching a giant octopus sending out a tentacle.

W34 is unavoidable. If instead of this, W protects at 42, B ataris at a, W plays 34, and when B pushes with b, W cannot prevent B from either pushing through at c or catching W in a ladder with d.

B pokes at 35 and then plays 37, and in a flash W finds his own group in danger.

If, for 39 B plays the kosumi of 1 in Diagram 8, and W answers at 2, blocking at 3 inflicts a sudden death. However, no one's giving away gifts around here, and W will answer B1 by making the attachment of 2 in Diagram 9 in order to secure his group (shinogi). After W6, Ba is checked with Wb. And even if B hanes at 4 in place of 3, the affair will not proceed to his liking when W pushes out at b.

Cho Meijin: "When I was able to push through here as well with B25, I felt I had a good thing going. W's territory is reduced and B's liberties are extended as well. And on top of everything, the moves through 43 give B some profit here too."

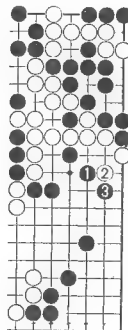


Diagram 8

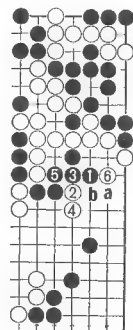


Diagram 9

DENOUEMENT

The various scuffles around the board have been resolved and it's time to evaluate the situation, but an ordinary appraisal won't do for this game. In order to grasp the true state of affairs, let's enumerate the mitigating factors. There are three salient points to bear in mind:

- 1) B's large group in the center has only one eye.
- 2) In spite of this, it has quite a few liberties.
- 3) Territorially, B leads by a large margin.

Using this preliminary assessment, consider what will happen if W goes after B in earnest (semeai).

When W starts filling the liberties of B's big group, B will calmly set about eliminating all of W's ko threats. After these ko threats are neutralized he'll be in a position to capture the upper right corner. The question then is whether the number of moves W needs to surround B is greater than the number B needs to capture W.

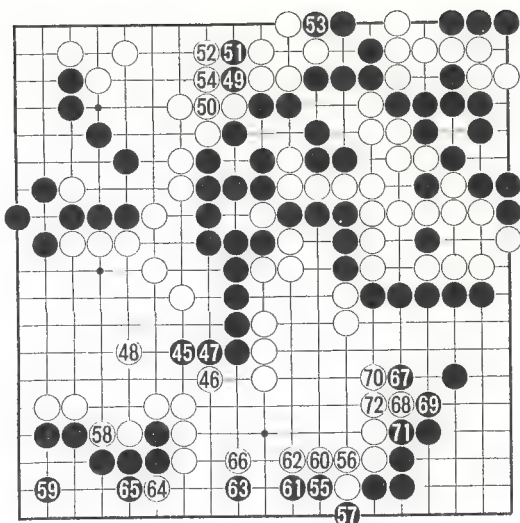
If in regard to this race to capture it becomes expedient for B to discard, say, the five-stone appendage to his central group, he'll be getting off quite cheap. However, simply winning the capturing race is not enough. Just by playing in his own area to get rid of W's ko threats will eat into his lead, and if W can expand his own boundaries during the process of filling B's liberties, the division of territory that has been established might be upset. That's what B has to worry about.

B49-53 is a quick-witted forcing sequence.

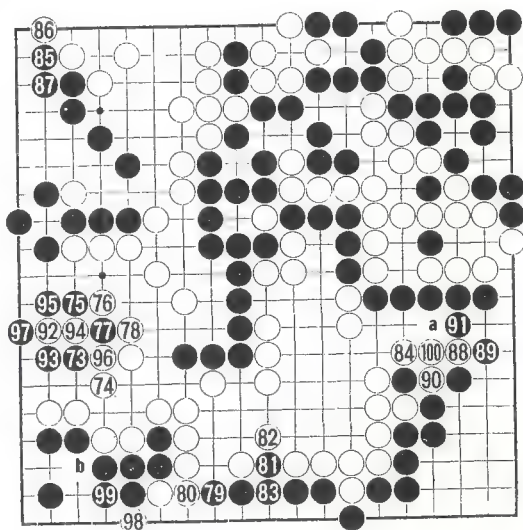
Cho Meijin indicated that "The attachment of B55 is big and gave me a comfortable lead, more or less. Of course the ko (in the upper right) is a continuing source of anxiety, so I made up my mind to play solidly hereabouts. For instance, by rights B could march in as far as 70 for 67 but. . ."

THE FINAL ACT

With sente moves like 73 and 75 at his disposal, B continues to rake in profit.



Game Record 7 (145-172)



Game Record 8 (173-200)

Should W neglect to play 76, B can live with his big group with the kosumi of 1 in Diagram 10. B3 in answer to W2 is a good move. B responds to the W atari of 4 with 5, and W_a, B_b produces ko. With this ko B is as good as alive.

If the moves following B79 seem like typical end game plays to you, that's because they are. W sees no reason to initiate the capturing race to no purpose, and B for his own part cannot play too conservatively or else he'll have to start worrying about having enough territory. Consequently, both sides stick to playing a normal end game.

But the inevitability of the upper right corner ko cannot be banished from the players' thoughts for an instant. Therefore, although B can capture one stone by wedging in at 100 with 89, he chooses not to do so since W will get more ko material by forcing B_a with W90.

W is also restrained; after B99, technique in the end game dictates that W cut into the corner at *b* to give himself an atari against B's group from either side. However that's one less ko threat, so he keeps that move in reserve.

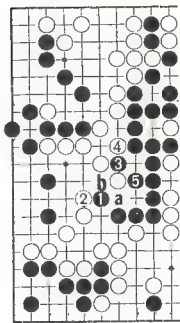


Diagram 10

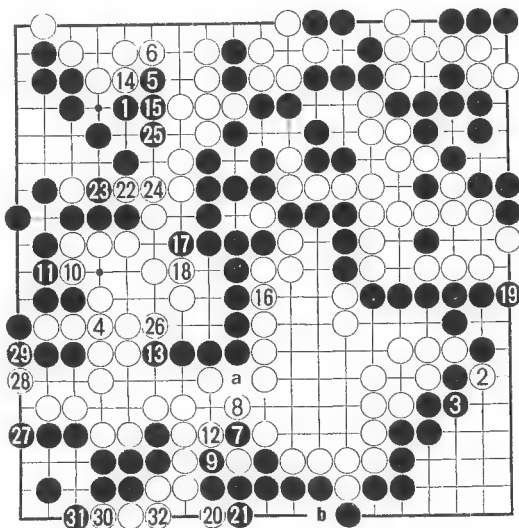
MUCH ADO ABOUT SOMETHING
B7 & 9 illustrate refined technique. When W has a stone at 8, the liberty that's filled in at *a* during the capturing race has no point value whatsoever. W would prefer to be able to fill this liberty in the manner of his subsequent moves at 16 and 26, creating one point of territory in the process. W12 is an important point.

If B plays here, later on W cannot count on *b* being a valid ko threat.

B is careful to extend his liberties with 13 and 17, while W plays the end game moves of 22 & 24 in order to increase his ko material.

With a B stone at 25, B can hane into W's position with 1 in Diagram 11 (if W tries to cut B off by playing 2 at 3, B cuts W off with atari at *a* and then *b*), but by capturing at 2, W can play *c* and *d* one move quicker.

Incidentally, if B's center stones had two eyes, leaving the W group in the upper right corner unconditionally dead, how much better for him would it be than the game, where he's forced to take W off the board? Surprisingly enough, the difference is roughly twenty points. Remember, B not only has to capture W, but he's been handicapped by having to play conservatively because of the ko.



Game Record 9 (201-232)

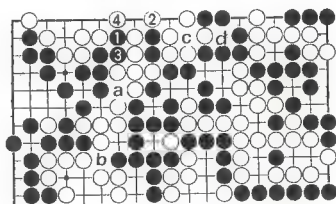


Diagram 11

CURTAIN

At last the game is in its final stages.

B43 & 45 prevent W from throwing stones in at those spots and garner him an extra liberty.

The capture at B53 will eventually be necessary; the play at 57 is an out and out one point loss; but both moves erase ko material. After this, the only things left are the two $\frac{1}{2}$ -point kos on the lower side.

Obviously it would be more profitable for B to connect the ko to the right of 59 instead of playing 61, but by this time the tension and uncertainty that have been plaguing him make it more trouble than it's worth.

Suppose this: suppose B connects the ko with 61. Then the only thing left to play out would be the capturing race. Well now, can you figure how that will turn out?

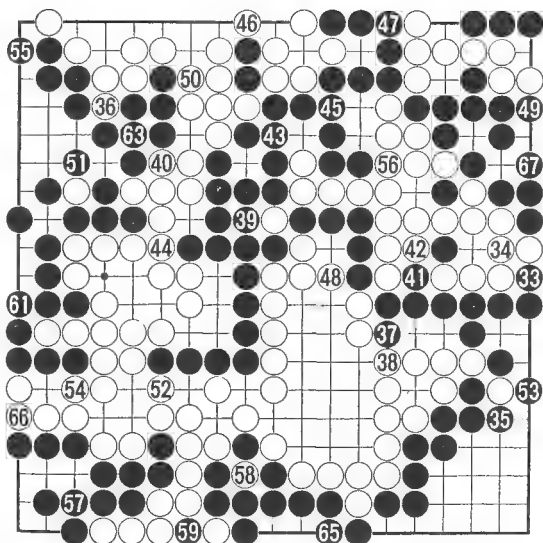
Let's see: before actually starting the race, B must make four moves elsewhere, removing W's ko threats, that is at 61, 63, 65, and 67 (W is filling B's liberties all the while). After that, B goes in for the kill with 1 & 3 in Diagram 12 (W2 fills in another liberty somewhere). Following W4, B attaches at 5 in Diagram 13 and since W has nothing to hope for from a ko fight,

he'll use 6 to fill in another of B's liberties. Next B plays 7, with the prospect of playing *a* (and 2 more moves to put the W group into atari), so adding these plays to the four he had to make before, it takes B fully ten moves to capture W. So even though it seems that he's far ahead in the race to capture, in this case B wins by the slim margin of two moves. Cho wasn't about to take chances so he gave up the $\frac{1}{2}$ -point ko.

While W connects the ko, B's moves at 63 & 65 put him ahead in the race without question, so Kato resigned when he saw B67.

As a final note, W66, filling in a liberty of B's lower left corner, prepares another ko threat. W1 & 3 are not ko threats in themselves, but must be played some time before the upper side ko starts. Then W6 must be answered. If W starts the other ko first, and then plays 1 as a threat, B won't respond. That's because in order to carry out his threat, W has to play 3, B2, W4 setting up another ko, but all the ko material is gone.

This was a difficult and nerve-wracking game for the players and in fact just explaining it has been quite a chore. But as the saying goes, "The play's the thing." We hope you've enjoyed it and learned something new about the game as well.



Game Record 10 (233-267)

W60 connects above 58

W62 takes ko rt of 59

W64 connects at 59

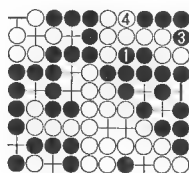


Diagram 12

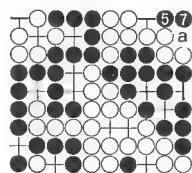


Diagram 13

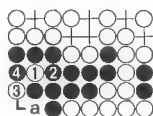
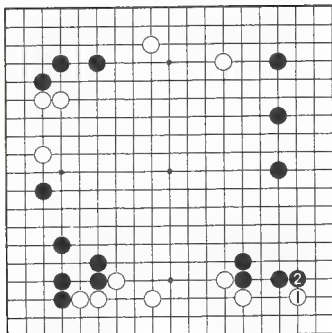


Diagram 14

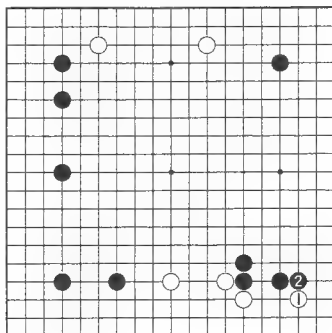
The Vivisection of an Opening

Compiled and Edited by
Sekiyama Toshio, 9-dan

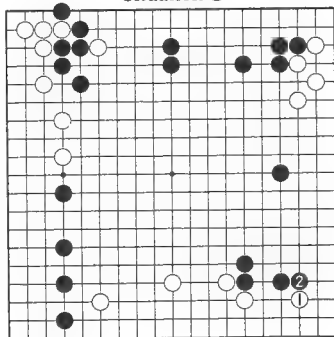
Situation A



Situation B



Situation C



In which situation A, B, or C is W1 appropriate?

GOINGS ON

From Cleveland and the fertile brain of Roger White comes the following scheme for gaining AGA members. The Cleveland club charges \$1 dues per person per meeting. The first \$5 collected this way is applied to the AGA special membership fee. Thus everyone who attends fairly regularly becomes an AGA'er in short order. AGA boosters elsewhere take note!

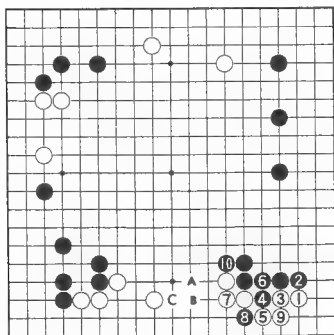
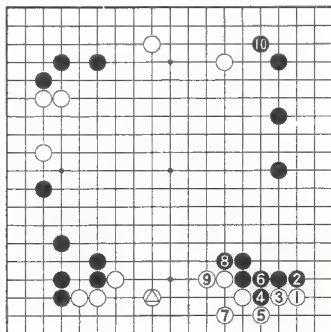
Situation A _____

It is in situation A that the *osae* of Black 2 is most appropriate. When White connects out with 3, followed by the sequence through 9, Black turns his attention to a play such as the *kosumi* at 10. This result unquestionably favors Black. Just as in diagram 26, White's shape is compromised by the redundancy of the stone at 1. And while White is restricted to making territory on the lower board, Black's influence continues to expand: first with the *kikashi* of 8, and then with the *kosumi* at 10.

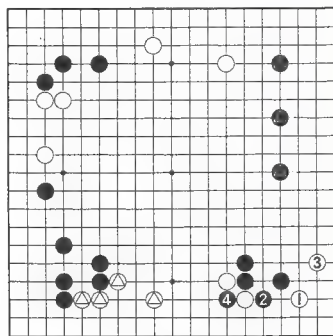
If White repairs at 7 in reference diagram 1, Black naturally cuts at 8. Following White 9 and the *magari* at 10, Black is in excellent shape to threaten with plays at A, B, or C.

A Black play at 2 in reference diagram 2 presents the same problems as were discussed in diagram 25. Even with the seeming strength of the play at 4, there is virtually no effect on the White stones at 1. White, meanwhile, is delighted to set a course along the right side with the play at 3. Considering the position of the Black stones at 2, things have turned out just as White had hoped.

Situation A



Reference Diagram 1



Reference Diagram 2

GOINGS ON

You don't have to have a house dropped on you to know that Go is flourishing in Kansas. Philip Kauffman reports that the Go club of greater Kansas City has 23 members, of which 10 are regulars and 5 are fanatics "who can't get enough Go." The club has regular quarterly tournaments which average 12 in attendance; last fall, a record 18 players, including 5 from Iowa City led by Ye Xiang Dong 6-dan, met in competition. The upper section was won by Alan Abramson 2-dan and the lower by "blood and guts" Mike Gembol 9 kyu. Well done fellas!

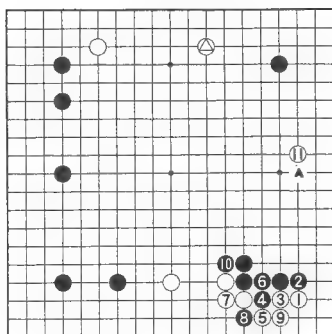
Now, where did I put those ruby slippers. . . ?

Situation B

Situation B

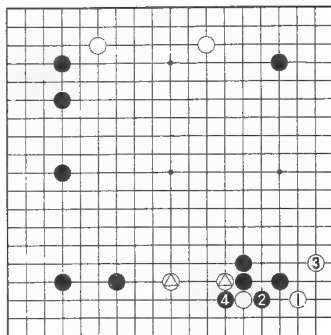
The *osae* of Black 2 in situation B is weak. White naturally connects out with 3, and this time, with Black playing 4 and 6, White will repair at 7. Following the cut at 8 and the *magari* at 10, White can now lodge a stone at 11. That this result is less than desirable for Black should be all too obvious.

For Black to play 10 at A is also possible, but given the presence of White's stone at ⑩, a Black territory along the right side is not as assured of materializing as it is in situation A. A further consequence of this is that White can effortlessly consolidate the territory on the lower board.



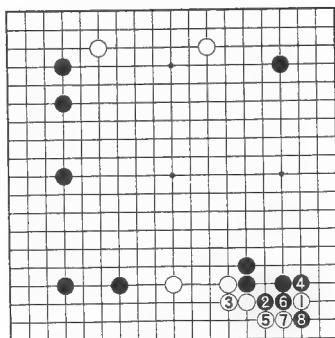
Reference Diagram 1 — Modification

The only decisive method here is to place an obstruction at 2 as in reference diagram 1. With White playing the *keima* at 3 and Black cutting at 4, the two stones at ② are severely weakened. As can be seen, the Black stone at ④ will serve very well in any future attack against the White stones. There is also a sense of completeness to Black's formation on the left side: White is quite without a decisive attack in this area. The difference between this result and the one above should be clear at a glance. It is particularly important in handicap games to take to the offensive, to play so as to seize the initiative.



Reference Diagram 1

Considering the troubles encountered in the previous diagram, White will probably respond to Black's blockade at 2 by repairing at 3 in reference diagram 2. When Black plays the *osae* at 4, White allows for the sequence through Black's cut at 8 and can then play elsewhere. This produces a somewhat better shape for White, but when compared with the result of situation B, there is a considerable difference in its benefit for Black.



Reference Diagram 2

GOINGS ON

From Roger White of Cleveland comes the following request: that high level players across the country who are interested aid kyu players by commenting on the first hundred or so moves of recorded games sent to them for the most basic analysis. Exhaustive commentary would not be the idea; instead, the analyst would focus on the most egregious strategic errors, as strategy seems to give beginners and low-to-mid kyu players the most difficulty. Of course the analyst would be paid!

Situation C

With Black playing the *osae* at 2 in situation C, White is seen to achieve the desired result. With the sequence through 9, White obtains profit along the lower board while Black's formation along the right side appears inadequately developed due to the strength of the White stones at Δ .

Even with Black achieving a better sense of security on this side by now playing at A, this has absolutely no impact on the stones at Δ . And although this result is not particularly disadvantageous, there is a dullness about it. As long as one concentrates on the trivialities of localized patterns the broader perspective will go unnoticed.

Again, when Black plays at 6, White might repair at 7 in reference diagram 1. This time, however, following the usual continuation of Black's cut at 8 and the *magari* at 10, White swells out in to the center with 11 and 13, and Black's position on the right is still weak. If Black now plays at A, White seizes the opportunity to invade by first playing the *nozoki* at B.

Reference Diagram 2 — Modification

There's no confusion when it comes to Black blockading at 2 in reference diagram 2. With White sliding to 3, Black naturally cuts at 4 producing the best shape given the circumstances. The White stones on the lower board are weakened due to the ever increasing influence of the Black stone at Δ . Black has spontaneously developed a posture for attack from both flanks.

As is often stated, one should never play passively in a handicap game. And although every situation must be treated individually, the best chance for success is achieved by playing energetic, offensive strategies.

Kogeima-gakari—a small knight's move serving as an attack in a corner

Tsuke-nobi—attach and extend: basic handicap *joseki*.

San-san—the three-three point.

Osaе—a blocking play which prevents one's opponent from extending any further along a line.

Magari—a turning play: playing a stone along a line at right angles to the previous line of development.

Nidan-bane—a two-step *hane*: two successive diagonal attachments.

Keima—two stones positioned in the shape of a knight's move in chess: two intersections over and one up.

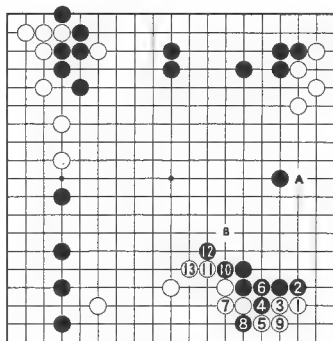
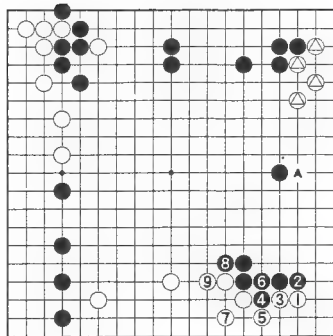
Kake-tsugi—a diagonal connection.

Kikashi—a forcing play which can usually be responded to in only one way.

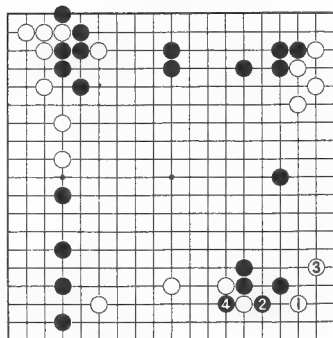
Kosumi—a stone played on the diagonal from one's existent stone.

Nozoki—peeping into an opposition territory often threatening to cut or launch a further invasion.

Situation C



Reference Diagram 1



Reference Diagram 2

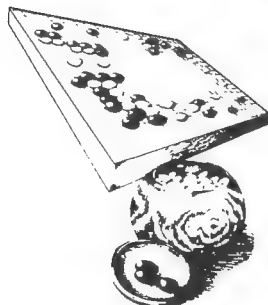
DID YOU KNOW?

--Although there are now Braille Go sets, there used to be blind Go players. B.H. Chamberlain saw them, and also saw Geisha girls playing at health resorts. (Chamberlain, "Things Japanese," 1905)

--There are three schools of Go Board manufacturers: The Hirai School which uses a brush of rat tail, the Fukai School which uses *hera* (a type of spatula), and the Ittoh School which uses a waste Samurai sword blade to cut the lines into which ink is rubbed. (Go Review, 1964)

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The 27th European Go Congress will be held at the Pollock Halls of Residence of the University of Edinburgh, Scotland, from the 23rd of July to the 6th of August, 1983.

The main event will be a ten-round tournament, run on the MacMahon system, which will be open to **players of all strengths and nationalities**. This year there will be no separate European Championship, and the tournament winner will become European Open Champion, regardless of nationality.

In addition, there will be a Weekend Tournament, at least one Lightning Tournament, and a Handicap Tournament which will take place throughout the period of the Congress.

The middle weekend has been allocated to a Seminar on Go Theory, with emphasis on the current state of go-playing computer programs and allied developments.

Throughout the Congress, visiting professionals from Japan, China and Korea will be playing teaching games, and giving analyses and commentaries on the more important games.

This is the first time that the European Go Congress has been held in Scotland, and for many of you, will be the first opportunity to visit this ancient land of beauty, romance and history, whose attractions include outdoor pursuits such as golf, fishing and mountaineering; historic cities and beautiful, unspoilt countryside; and the world-famous Scotch whisky.

Two excursions are planned for the free days; a one-day trip to the Western Highlands, passing Loch Lomond, Fort William on the Western coast, Ben Nevis (Scotland's highest mountain - 1392 m/4406 ft), then on to Oban, and finally returning cross-country via Stirling.

The other excursion is a half-day visit to a local whisky distillery to see the blending and bottling of Scotland's most famous export.

Entry forms will be available in April. For further information, contact:-

Mr P.T.Manning,
110, Moselle Avenue,
London N22,
England.

'ceud mìle failte'

(Gaelic: A HUNDRED THOUSAND WELCOMES)

GOINGS ON

The Portland Go Club has returned to activity with regular Tuesday evening meetings at Portland State University. Sessions start at 7 pm in room 445 Neuberger Hall. The club welcomes all novices and intends to have one of the stronger players available each session for teaching. The club has also started the first annual Portland Honinbo Tournament, all even games, two sections, tournament to run from March through the summer. For more information, call Mike Rudnick, (503) 242-9393 (hm).

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KESHI AND UCHIKOMI

Based on writings by Kaoru Iwamoto, 9-dan
 Translation by T. Ogoshi English Preparation by Roger A Newlander
 Edited by Don Wiener

PART I--KESHI (Continued from last issue)

TYPE XIV

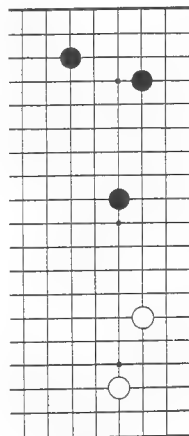
This Type, in which B has no extension on the upper side and the right side end stone is high appears frequently in games. It is worth serious study for W to decide whether he should invade deep or erase lightly. The deep invasion of W_a of Diagram A would be answered by B_b or attacked by a cap at *c*. This would mean that White has no foundation and must escape by playing other stones. This type of attack would invite trouble.

Another possible plan would be to play *d*, trying to gain area. This type of strategy cannot be classified as either Uchikomi (invasion) or Keshi, as it doesn't put much pressure on B. This indirect attacking form lacks the force of either Keshi or Uchikomi.

Should W adopt the form used in the previous Type and play through 7 as shown in Diagram B, then after B8 W has a weak formation. If W consolidates by playing *a*, then B would extend to *b*, again weakening the W position while also threatening to play at *c* to gain more area. B will lose hardly any area and W has to run for his life. This is a clear disadvantage for W.

DIAGRAM 1: This method is the usual W procedure. After W1 B may play at 2 or *a*. After W3 & 5, B would draw to the side with 6. (This is assuming the ladder is bad for B. If the ladder is good for B, he might play at *b* instead of 6.) W will establish an influence over the left hand area by the moves up to W7 here.

DIAGRAM 2: B could not play at 1 here (replacing 6 in Diagram 1) if the ladder is bad for him.



Type XIV

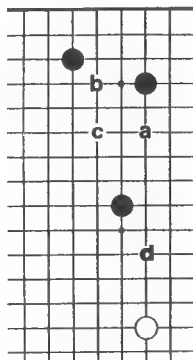


Diagram A

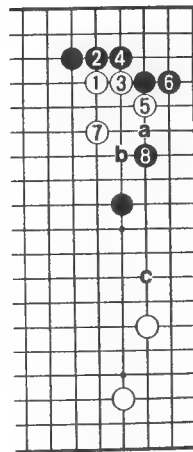


Diagram B

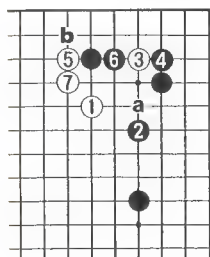


Diagram 1

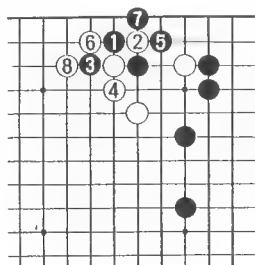


Diagram 2

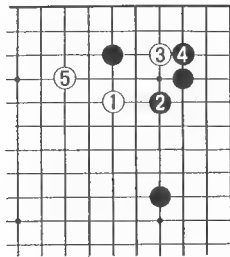


Diagram 3

DIAGRAM 3: If the ladder is unfavorable for W, he can play 5 as in this Diagram. This would not give W as much as some of the other plays, but this is the best he can do under the circumstances. This W5 was mentioned before in connection with Types XI and XII.

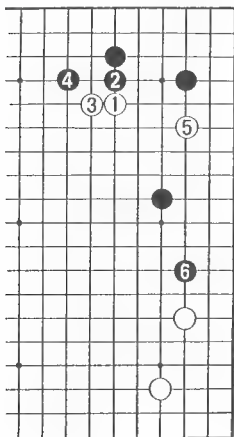


Diagram 4

is shown in Diagram C. After W plays 1 and B answers with 2, W plays 3 and 5. Now W is threatening B4. If B protects

by playing at *a*, W plays *b* and the position in Diagram D may result. If B does not like this result, he should reconsider his B2 in Diagram 1.

DIAGRAM 4: Also mentioned before is the B defense shown in Diagram 4. Here if B wishes to avoid giving W influence toward the upper left hand area as in Diagram 1, he can play 2 of this Diagram. After the exchange of 3 and 4, W invades the right hand area with 5. In this position you will notice that, after B6, B has made up his lost area, so things are nearly balanced.

Going back to Diagram 1, B should be alerted for a trick that W might use after B2 there. This

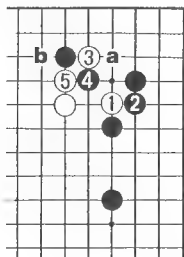


Diagram C

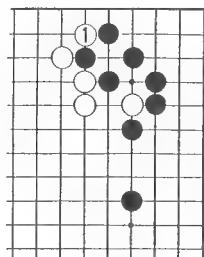
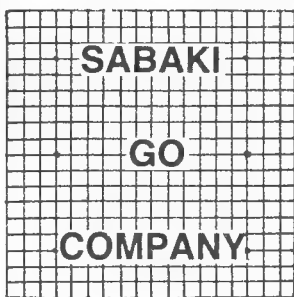


Diagram D

DID YOU KNOW?

--The top ranking player always plays at the head of the room. (GR, 1970)



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TYPE XV

In this type B has extended from both sides of his large knight's move in the upper right corner. As far as the upper side is concerned, W can use the same offensive tactics as in the previous type (*see AGJ 17:3*). The type of offense against the right side, however, must be different. Again here, as in previous types, it is this combination of B formations that requires special attention. I am discussing this type because the arrangement here with B Δ is quite often found in competitive games. The following type (Type XVI) will refer to the arrangement where B Δ is missing from the upper side.

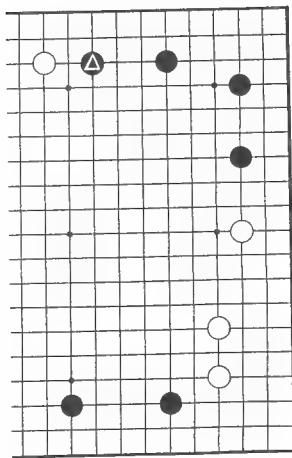
DIAGRAM 1: In Diagram 1 we see the W attack that was explained in earlier types. After the exchange through 7, B's area is reduced to some degree and W should not have much trouble in escaping to the center. If W finds time, he might try to separate the B forces by playing at *a*.

DIAGRAM 2: B should not play this loose type of defense with B1. This form does not have the significance of being both defensive and offensive at the same time as the play of the previous diagram does. If B resorts to this B1, W

might simply skip out of the area with 2. B then has no real means to attack this W formation, and if W is left alone he might attack as shown in Diagram 3.

DIAGRAM 3: W cuts with W1 & 3, then plays 5 after B4 and B is at a loss for a good move. W5 is important in this strategy.

DIAGRAM 4: After Diagram 3, we find B is forced into playing 1. Then W plays 2-6 as shown. The result is that B's area is reduced and, also, a B stone is isolated.



Type XV

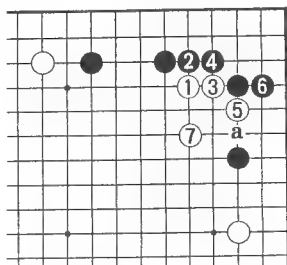


Diagram 1

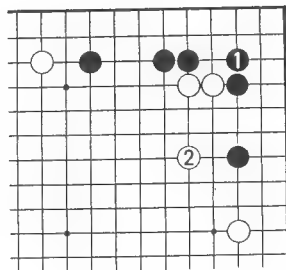


Diagram 2

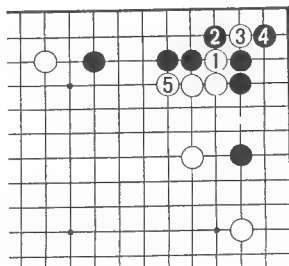


Diagram 3

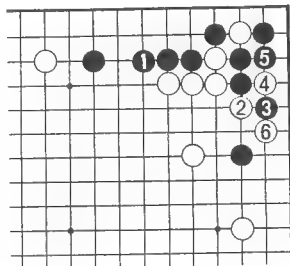


Diagram 4

DIAGRAM 5: At this time let us look at some of the other possibilities for B other than B6 in Diagram 1. In Diagram 5 we see what would happen if B cuts at B1. Here, after W4 and B5, W protects with 6 and essentially eliminates the usefulness of a B stone. W could also play 4 at 6, since if B then presses at 4, W could cut at *a* and win the ensuing battle.

DIAGRAM 6: B1 here would produce about the same result.

DIAGRAM 7: B1 of this diagram is a play worth considering. After W2, B3 is the only answer in this situation. After W begins retreating with 4, it is not un-

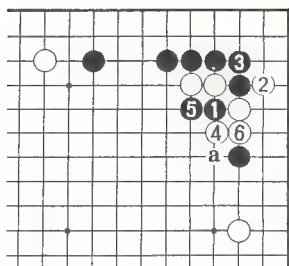


Diagram 5

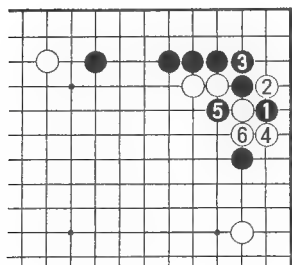


Diagram 6

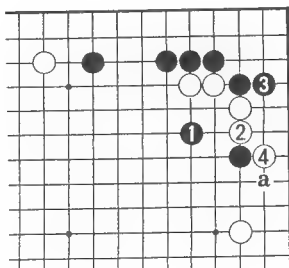


Diagram 7

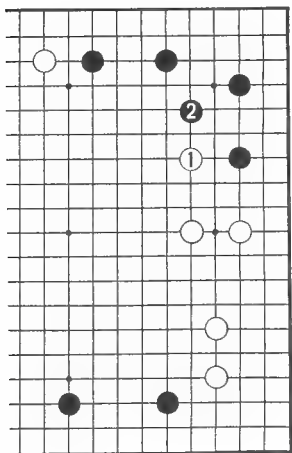


Diagram 8

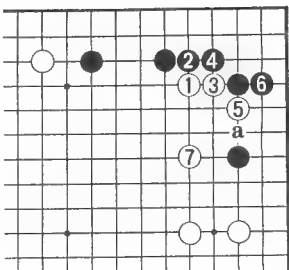


Diagram 9

step out into the center. However, B too has gained something with his reply at 2, as his upper area is made more secure.

DIAGRAMS 9 & 10: The method of attack in Diagram 9 has been shown before. It is not any different from those examples already shown. With W7, it is not necessary for W to try and separate B's forces with *a*, as he is more

reasonable for B to plan a counter-attack by pressing at *a*. The whole battle hinges on B1, which is the critical point. This system can be used under the proper circumstances.

DIAGRAM 8: If W's arrangement on the lower right side is similar to that of Diagram 8, W may wish to cap B's stone at W1. Then after B's defense at 2, the situation is usually left pending the future development of the game. W1 disturbs B's development in the upper area and also makes a

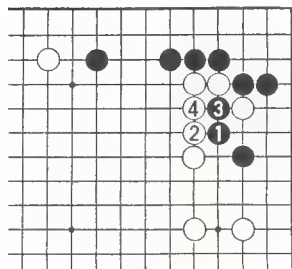


Diagram 10

interested in developing toward the center. Of course B can, if he wishes, cut off a W stone by playing as in Diagram 10 at the opportune time, but W need not particularly be concerned. The W formation that would develop as a result would be wide and strong.

DIAGRAMS 11 & 12: Pushing on the right side first, with W1 in Diagram 11, and then jumping into the corner is a method that has been used since the early days of Go. This method should really be used only when BΔ is missing from the upper side, as will be further explained in Type XVI. In this type, the proper methods for W may be considered those of Diagrams 1 & 9 instead of Diagram 11. If W plays this way here, B can play 4 in Diagram 12 and the play might proceed as shown through 8. If we examine the position we see that, although B's forces have been cut in two, they each have a strong enough base to be independent. It is W who has to worry. His forces lack eye space. If W tries to leave by playing at *a*, B jumps to *b* and threatens W's lower side, at the same time keeping up the pressure. The disadvantages to W are clear.

As far as B is concerned, he is happy with this result. He could have played at 5 instead of 4, but there is no need to consider other variations if this one will serve the purpose. These other possibilities will be discussed in the next type. Actually, these variations are not theoretically Keshi (*erasure*), but belong somewhere between Keshi and Uchikomi (*invasion*). However, since the main line is Keshi, I have included them under this title.

DIAGRAM 13: After W1 and B2 in Diagram 11, W3 here is another variation that is quite often seen in this particular formation. It can also be used when there is no stretch to BΔ on the upper side, but it is easier to use in this case. I will discuss it again in the next type, but I would like now to go into some of the possible lines of play that this strategy brings about.

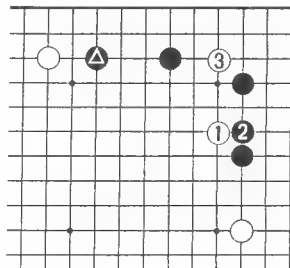


Diagram 11

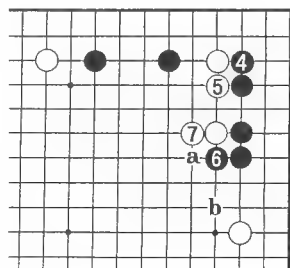


Diagram 12

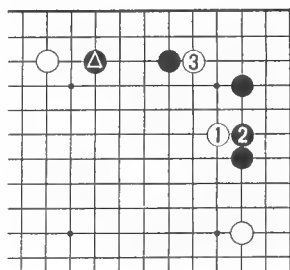


Diagram 13

(continued next page)

DID YOU KNOW?

--Go history is full of 6-year-old geniuses, but did you know that Kisaburo Yokota began studying at age 43 and yet still reached the highest levels of amateur Go (at least 5-dan)? He was a Chief Justice of Japan, but was given a sabbatical during the war for his anti-militaristic views and so had a lot of time with nothing to do. (Go World #2)

DIAGRAM 14: In Diagram 14 we see the first possible line. B presses from above with 4. The exchange through B10 is forced for both sides. Now you will notice that BΔ is placed at just the vital point. W faces considerable trouble. At least he will find it difficult to come out into the center from this formation. If a B stone were not blocking the way to the left, W might push up at *a* and then follow this up by stretching and consolidating at *b*. Such a form would be safe and hold prospects for the future. Here, however, W's resulting form is tight.

DIAGRAMS 15, 16 & 17: If B chose to connect with 6 in

Diagram 15 instead of 6 in Diagram 14, then W7 is a clever move. This play has been in use since ancient times and is considered quite effective.

If B plays B1 in Diagram 16, then W plays 2 and has taken over the corner. As W has erased some of B's area this cannot be anything but good for W. If instead B presses at 1 in Diagram 17, the play may proceed as shown through 6. If B wishes to keep W separated, he has to play at *a*, but W would then play at *b*. W's group is very vulnerable, though, so this position is not necessarily to B's disadvantage.

DIAGRAMS 18, 19, & 20: Instead of the play of Diagram 15, the 3-3 point is not good for W. Here W cannot expect to live in the corner unconditionally, but must depend on ko as shown in Diagram 19 (*next page*). After B takes the ko with 6, W plays 7 in Diagram 20, followed by 8, and even if B loses the ko fight he has the advantage of playing two stones elsewhere on the board before W can move again. After B2 in Diagram 18, W1 in Diagram A may look effective, but W will die unconditionally after B's strong replies at 2 and 4.

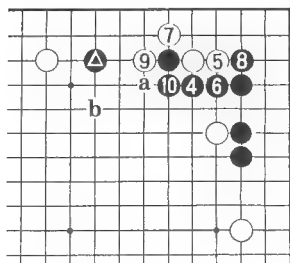


Diagram 14

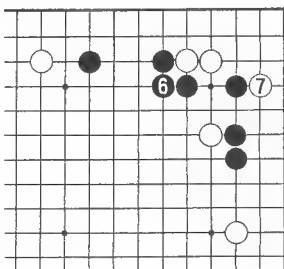


Diagram 15

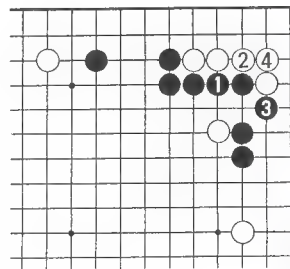


Diagram 16

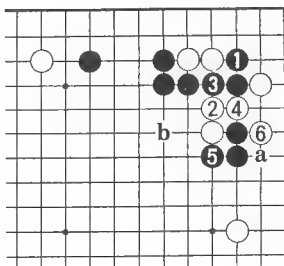


Diagram 17

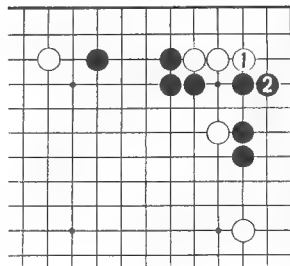


Diagram 18

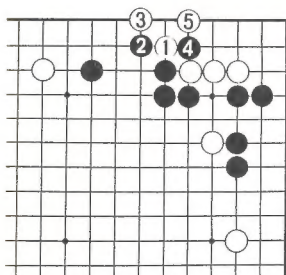


Diagram 19

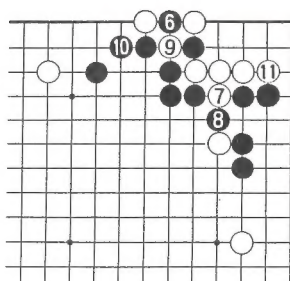


Diagram 20

DIAGRAMS 21 & 22:
After W3 in Diagram 13, B may try the variation shown in Diagram 21. After W retreats at 5, B connects under at 6. Then the play might proceed as shown through B10. W's play here is clever. If B takes a stone in-

stead of playing 10, W might force B low by playing at 10 himself. Forcing B low is a good result for W. W continues with W1 in Diagram 22, and B must play 2. The result is that B's defense here is too submissive. The conclusion to be drawn is that the W attack of Diagrams 1 and 9 are correct and it is best for B to counter as in Diagram 14 against W3 in Diagram 13.

DIAGRAM B: This shows an incorrect attack by W after Diagram 21 that will lead to failure.

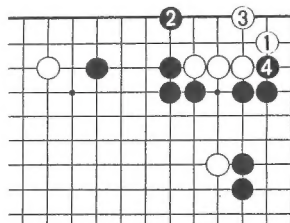


Diagram A

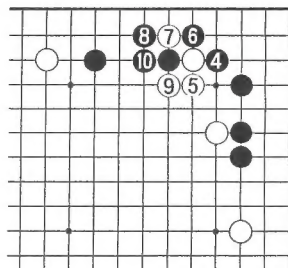


Diagram 21

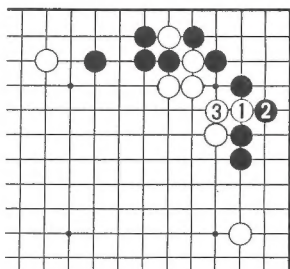


Diagram 22

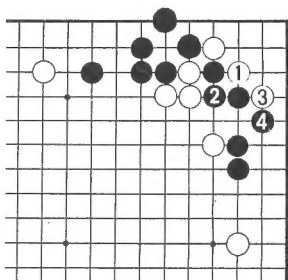


Diagram B

(continued next issue)

A REQUEST FROM THE RATING COORDINATOR

Dave Relson asks that clubs reporting non-tournament results to him use the form below. It has the advantage of using only one line for a series of games between 2 players at the same handicap and color. For example, if Smith plays Jones 5 games with Jones taking a 2-stone handicap, and if Jones wins 2 games and Smith wins 3, the results would be recorded as below. An entire evening of club play can be recorded on one lined sheet.

WHITE	BLACK	HNDCP	W WINS	B WINS	JIGO
Smith	Jones	2	3	2	0

4600	Oden, Hai Chong S.	7 K Hanson, David R.	4608	Fremmen, Chae	9 K Kaufman, Phillip B.	4616	Mazinski, Michael	4624	McCallister, Robert A.	4632	Phillips, Carlisle	4640	Soveraski, Martin
4601	Oh, Hyeon	7 K Kim, Hyeon	4609	Freeman, Chae	9 K Kaufman, Phillip B.	4617	Mazinski, Michael	4625	McCallister, Robert A.	4633	Phillips, Ned	4641	Spafford, Robert
4602	Oh, Hyeon	7 K Kim, Hyeon	4610	Freeman, Chae	9 K Kaufman, Phillip B.	4618	Mazinski, Michael	4626	McCallister, Robert A.	4634	Phillips, Ned	4642	Spafford, Robert
4603	Oh, Hyeon	7 K Kim, Hyeon	4611	Freeman, Chae	9 K Kaufman, Phillip B.	4619	Mazinski, Michael	4627	McCallister, Robert A.	4635	Phillips, Ned	4643	Spafford, Robert
4604	Oh, Hyeon	7 K Kim, Hyeon	4612	Freeman, Chae	9 K Kaufman, Phillip B.	4620	Mazinski, Michael	4628	McCallister, Robert A.	4636	Phillips, Ned	4644	Spafford, Robert
4605	Oh, Hyeon	7 K Kim, Hyeon	4613	Freeman, Chae	9 K Kaufman, Phillip B.	4621	Mazinski, Michael	4629	McCallister, Robert A.	4637	Phillips, Ned	4645	Spafford, Robert
4606	Oh, Hyeon	7 K Kim, Hyeon	4614	Freeman, Chae	9 K Kaufman, Phillip B.	4622	Mazinski, Michael	4630	McCallister, Robert A.	4638	Phillips, Ned	4646	Spafford, Robert
4607	Oh, Hyeon	7 K Kim, Hyeon	4615	Freeman, Chae	9 K Kaufman, Phillip B.	4623	Mazinski, Michael	4631	McCallister, Robert A.	4639	Phillips, Ned	4647	Spafford, Robert
4608	Oh, Hyeon	7 K Kim, Hyeon	4616	Freeman, Chae	9 K Kaufman, Phillip B.	4624	Mazinski, Michael	4632	McCallister, Robert A.	4640	Phillips, Ned	4648	Spafford, Robert
4609	Oh, Hyeon	7 K Kim, Hyeon	4617	Freeman, Chae	9 K Kaufman, Phillip B.	4625	Mazinski, Michael	4633	McCallister, Robert A.	4641	Phillips, Ned	4649	Spafford, Robert
4610	Oh, Hyeon	7 K Kim, Hyeon	4618	Freeman, Chae	9 K Kaufman, Phillip B.	4626	Mazinski, Michael	4634	McCallister, Robert A.	4642	Phillips, Ned	4650	Spafford, Robert
4611	Oh, Hyeon	7 K Kim, Hyeon	4619	Freeman, Chae	9 K Kaufman, Phillip B.	4627	Mazinski, Michael	4635	McCallister, Robert A.	4643	Phillips, Ned	4651	Spafford, Robert
4612	Oh, Hyeon	7 K Kim, Hyeon	4620	Freeman, Chae	9 K Kaufman, Phillip B.	4628	Mazinski, Michael	4636	McCallister, Robert A.	4644	Phillips, Ned	4652	Spafford, Robert
4613	Oh, Hyeon	7 K Kim, Hyeon	4621	Freeman, Chae	9 K Kaufman, Phillip B.	4629	Mazinski, Michael	4637	McCallister, Robert A.	4645	Phillips, Ned	4653	Spafford, Robert
4614	Oh, Hyeon	7 K Kim, Hyeon	4622	Freeman, Chae	9 K Kaufman, Phillip B.	4630	Mazinski, Michael	4638	McCallister, Robert A.	4646	Phillips, Ned	4654	Spafford, Robert
4615	Oh, Hyeon	7 K Kim, Hyeon	4623	Freeman, Chae	9 K Kaufman, Phillip B.	4631	Mazinski, Michael	4639	McCallister, Robert A.	4647	Phillips, Ned	4655	Spafford, Robert
4616	Oh, Hyeon	7 K Kim, Hyeon	4624	Freeman, Chae	9 K Kaufman, Phillip B.	4632	Mazinski, Michael	4640	McCallister, Robert A.	4648	Phillips, Ned	4656	Spafford, Robert
4617	Oh, Hyeon	7 K Kim, Hyeon	4625	Freeman, Chae	9 K Kaufman, Phillip B.	4633	Mazinski, Michael	4641	McCallister, Robert A.	4649	Phillips, Ned	4657	Spafford, Robert
4618	Oh, Hyeon	7 K Kim, Hyeon	4626	Freeman, Chae	9 K Kaufman, Phillip B.	4634	Mazinski, Michael	4642	McCallister, Robert A.	4650	Phillips, Ned	4658	Spafford, Robert
4619	Oh, Hyeon	7 K Kim, Hyeon	4627	Freeman, Chae	9 K Kaufman, Phillip B.	4635	Mazinski, Michael	4643	McCallister, Robert A.	4651	Phillips, Ned	4659	Spafford, Robert
4620	Oh, Hyeon	7 K Kim, Hyeon	4628	Freeman, Chae	9 K Kaufman, Phillip B.	4636	Mazinski, Michael	4644	McCallister, Robert A.	4652	Phillips, Ned	4660	Spafford, Robert
4621	Oh, Hyeon	7 K Kim, Hyeon	4629	Freeman, Chae	9 K Kaufman, Phillip B.	4637	Mazinski, Michael	4645	McCallister, Robert A.	4653	Phillips, Ned	4661	Spafford, Robert
4622	Oh, Hyeon	7 K Kim, Hyeon	4630	Freeman, Chae	9 K Kaufman, Phillip B.	4638	Mazinski, Michael	4646	McCallister, Robert A.	4654	Phillips, Ned	4662	Spafford, Robert
4623	Oh, Hyeon	7 K Kim, Hyeon	4631	Freeman, Chae	9 K Kaufman, Phillip B.	4639	Mazinski, Michael	4647	McCallister, Robert A.	4655	Phillips, Ned	4663	Spafford, Robert
4624	Oh, Hyeon	7 K Kim, Hyeon	4632	Freeman, Chae	9 K Kaufman, Phillip B.	4640	Mazinski, Michael	4648	McCallister, Robert A.	4656	Phillips, Ned	4664	Spafford, Robert
4625	Oh, Hyeon	7 K Kim, Hyeon	4633	Freeman, Chae	9 K Kaufman, Phillip B.	4641	Mazinski, Michael	4649	McCallister, Robert A.	4657	Phillips, Ned	4665	Spafford, Robert
4626	Oh, Hyeon	7 K Kim, Hyeon	4634	Freeman, Chae	9 K Kaufman, Phillip B.	4642	Mazinski, Michael	4650	McCallister, Robert A.	4658	Phillips, Ned	4666	Spafford, Robert
4627	Oh, Hyeon	7 K Kim, Hyeon	4635	Freeman, Chae	9 K Kaufman, Phillip B.	4643	Mazinski, Michael	4651	McCallister, Robert A.	4659	Phillips, Ned	4667	Spafford, Robert
4628	Oh, Hyeon	7 K Kim, Hyeon	4636	Freeman, Chae	9 K Kaufman, Phillip B.	4644	Mazinski, Michael	4652	McCallister, Robert A.	4660	Phillips, Ned	4668	Spafford, Robert



MASTER GO GAME

P.O. Box 738 • Bonita, CA 92002
(714) 475-5083

1983 PRICE LIST



CLAM SHELL STONES

Thickness	YUKI		TSUKI		JITSUYO	
	Block No.	Price	Block No.	Price	Block No.	Price
6.3 mm	SY-22	\$ 90	ST-22	\$ 85	SJ-22	\$ 80
7.0	SY-25	100	ST-25	90	SJ-25	85
7.5	SY-28	120	ST-28	100	SJ-28	90
8.0	SY-30	160	ST-30	130	SJ-30	110
8.4	SY-31	195	ST-31	160	SJ-31	130
8.8	SY-32	260	ST-32	195	SJ-32	160
9.2	SY-33	345	ST-33	250	SJ-33	180
9.5	SY-34	390	ST-34	290	SJ-34	195
9.8	SY-35	470	ST-35	320	SJ-35	225
10.1	SY-36	570	ST-36	350	SJ-36	250
10.4	SY-37	680	ST-37	410	SJ-37	290
10.7	SY-38	830	ST-38	490	SJ-38	340
11.0	SY-39	980	ST-39	660	SJ-39	450

* The above prices include quality black slate (called NACHIGURO) stones.
* The white stones are made from Mexican clam shells. They are graded according to color and grain as follows:

YUKI—Highest quality snow-white shell with straight and narrow grains
TSUKI—Quality white shell with parallel broad grains or parallel grains bent only at edge
JITSUYO—White shell with irregular or broad grains.

BOWLS

Block No.	Description	Size	Price
KP-28	2 Plastic Bowls	Medium	\$ 20.00
KI-28	2 KURI Bowls		39.00
KI-35	2 KURI Bowls		43.00
KY-35	2 KEYAKI Bowls		136.00
KR-35	2 KARIN Bowls	Extra Large	160.00
KY-43	2 KEYAKI Bowls		176.00
KR-43	2 KARIN Bowls		195.00
KW-43	2 KUWA Bowls		790.00

* KUWA (Mulberry) • KARIN (Chinese quince) • KEYAKI (Zelkova) • KURI (Chestnut)
* Medium bowls for Stones up to 7.5 mm thickness
* Large bowls for Stones up to 9.8 mm thickness
* Extra large bowls for Stones up to 12.1 mm thickness

PLASTIC & GLASS STONES

Block No.	Description	Price
SP-22	Plastic stones (6.6 mm thick) with Bowls	\$18.00
SP-32	Quality Plastic Stones (8.8 mm thick)	25.00
SG-34	High Quality Glass Stones (9.5 mm thick)	32.00

BOARDS

Block No.	Description	Approx. Thickness	Price
BT-5	KATSURA Folding Board	1.3 cm	\$ 22.00
BT-6	KATSURA Folding Board	1.5	26.00
BT-7	KATSURA Folding Board	1.9	30.00
BT-10	KATSURA Table Board	2.5	55.00
BT-20	KATSURA Table Board	5.0	135.00
BT-30	KATSURA Board with Legs	8.0	230.00
BT-40	KATSURA Board with Legs	11.0	320.00
BT-50	KATSURA Board with Legs	14.0	480.00
BT-60	KATSURA Board with Legs	17.0	680.00
BT-70	KATSURA Board with Legs	20.0	960.00
BY-50	SHIN-KAYA Board with Legs	14.0	595.00
BY-60	SHIN-KAYA Board with Legs	17.0	720.00
BY-70	SHIN-KAYA Board with Legs	20.0	960.00

* KATSURA (Japanese Judas Tree) • SHIN-KAYA (Spruce)

ACCESSORIES

Block No.	Description	Price
AC-11	MOMI Custom Case for large bowls	\$ 90.00
AC-12	KIRI Custom Case for large bowls	110.00
AC-13	KIRI Custom Case for extra large bowls	125.00
AC-21	MOMI Custom Cover for 17 cm thick board	110.00
AC-22	KIRI Custom Cover for 14 cm thick board	130.00
AC-23	KIRI Custom Cover for 17 cm thick board	140.00
AC-24	KIRI Custom Cover for 20 cm thick board	150.00
AC-31	Tournament Clock	80.00

* KIRI (Paulownia) • MOMI (Fir)

COMPLETE SETS

Block No.	Description	Price
PG-5	Plastic Stones, folding board and 2 Plastic Bowls	\$ 36.00
MG-15	Magnetic GO set with carrying case	36.00
MG-25	Magnetic GO & SHOGI set	36.00
MG-35	Jumbo Magnetic GO set for classroom instruction with stand	340.00

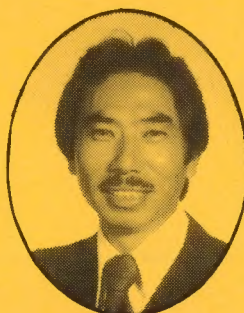
* Above prices subject to change without notice. All prices F.O.B. San Diego, CA.
* Introduce us to 5 or more GO players with address and club name and get 10% discount.
* Special discounts for GO clubs and stores. SHOGI and MAH JONG sets are also available.
* Please contact us.
* Most items are readily available. Some items will require 4-6 weeks for delivery.

For the first time, genuine clam shell stones of the highest quality are now made available to you directly from the manufacturer.

The use of clam shells for the white Go stones is a tradition that has continued for over 300 years. About 15 years ago, as the depletion of clam shells in Japan became a grim reality, the founders of MASTER GO GAME embarked on an extensive search for clam shells equal in quality to those found in Japan. The search ended in Mexico where a factory was established in 1972.

Having obtained exclusive rights in Mexico, we have been producing 80% of all genuine clam shell stones on the market. The semi-processed shells are sent to Miyazaki-ken (Go capital of Japan). There our artisans, some with 30 to 50 years of experience, carefully shape and polish the shells by hand. They also process the matching black slate (Nachiguro) stones for your set. Each stone is a beautiful blending of the perfection of nature and the refined touch of the experienced artisan.

It is in the spirit of the masters that we at MASTER GO GAME dedicate ourselves to uphold tradition and excellence and to further the appreciation of the total experience of GO by offering highest quality stones and other equipment at reasonable prices.



Takeo Sakakibara
Vice-President



Serving you is our way.

The pouring of a simple cup of tea.
It captures part of our very essence—
graciousness.

Graciousness could also be a smile. A bow.
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flight. And when your tea is poured,
take particular notice. It is far more than the
mere filling of a cup. It is a subtle ceremony,
as delicate as a butterfly's wing and
performed just for you. The beauty of the
moment is shared by the served and
the server. At Japan Air Lines serving you is
more than a job. **Serving you is our way.**



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